

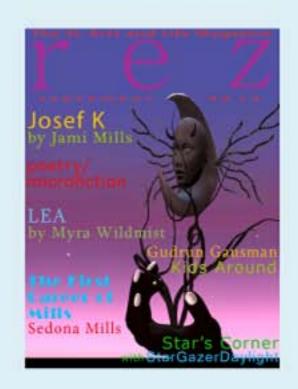


- Josef K Jami Mills takes us on a tour of Josef K's unique gallery space and encounters the maestro himself
- Cat Q Cat Boccaccio dares Xander Stillwater to answer her fourteen daring questions and he happily accepts
- The Arts in Second Life Myra Wildmist delves into The Linden Endowment For the Arts and enlightens us about artistic opportunities in SL, thanks to Linden Labs
- I've Felt Like a Goat Since I Was a Kid

Gudrun Gausman teaches us a thing or two about horns from many different hilarious perspectives

- Random Fashion Thoughts StarGazer Daylight lays out her vision for her exciting new fashion column
- The First Career of Mills Sedona Mills gives her take on her first encounters with SL's oldest profession
- Princess Crap Mariner has some savory advice about chickens, biscuits, cole slaw and princesses
- Knife a poet, become a stanza Adrian Blair returns with a stunning, heart-wrenching poem

While Jami Mills wandered aimlessly about Josef K's outstanding Galleria dell'Arte, one image stood out amongst the rest - - Anley Piers's "Hand & Dark Moon." It's even more impressive in person, so please treat yourself to a visit at your earliest convenience.





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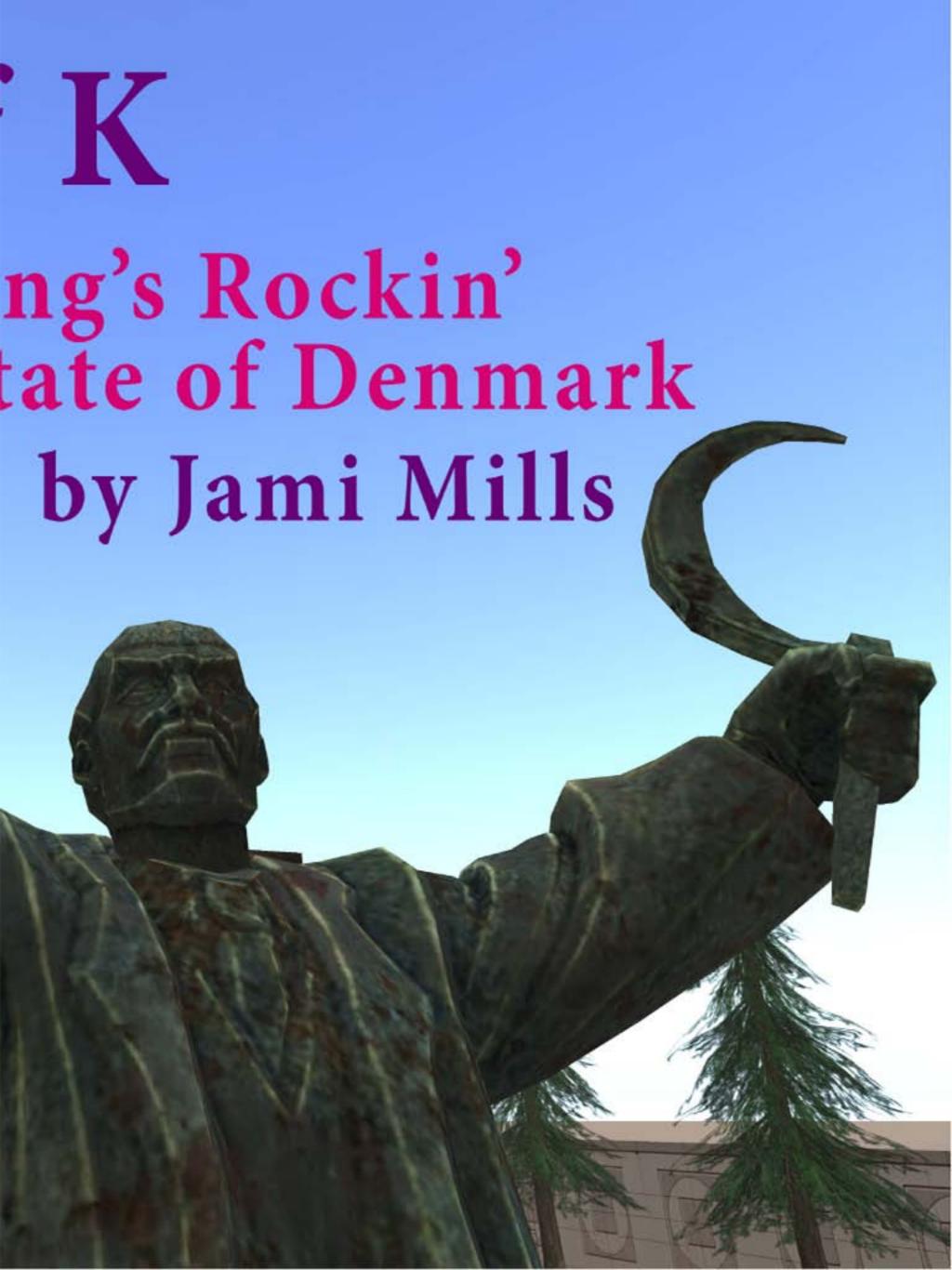
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There is nothing so silent as a heart that has stopped beating."

From the 1955 movie *Ordet* by Carl Th. Dreyer [taken from the profile of Josef K]

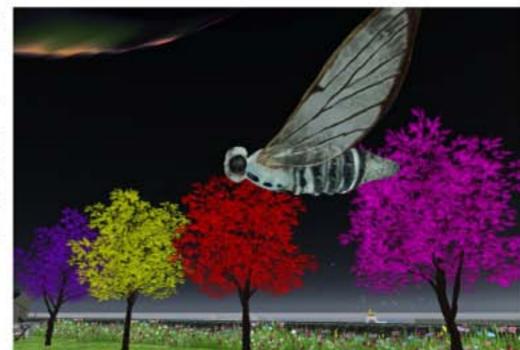
As you arrive at the Josef K Galleria dell'Arte in SL's Dreamworld North sim, please be careful to avoid Bryn Oh's atomic bomb (Fat Boy?) being towed by pigeons along Main Street. One false move and there likely wouldn't be much left to explore. And that would be a shame indeed, for this unique gallery, combining traditional interior exhibition space with outdoor monumental sculptures, has on display some of SL's best known artists, as well as some exciting new talent.

We are invited to change our lighting settings to "[Tor] SciFi – Fog mystic 2" and our water settings to "Pond." Doing so, we're greeted by rosy tones against the backdrop of a dramatic turquoise sky. But something's missing from this exceptional venue.

The thing one immediately notices is the absence of commerce - - no boutiques selling the latest mesh fashions - - no donation boxes asking for your support. No money is changing hands. There's no profit motive. Maybe a clue lies in the imposing sculpture looming over Main Street, a man clutching a hammer and sickle, looking more like Lenin than Josef K's namesake, Stalin. This is not a capitalistic enterprise. This is a space owned and operated by apw9900 (aka Josef K), who has opened his private collection of "art and artifacts" to the proletariat. Why? Apparently for the sheer pleasure of sharing his love of virtual art. And an impressive collection it is.

As we begin to explore, one is immediately met by another Bryn Oh work, Moonlight Ennui, an enormous metallic crescent on tiny wheels with an antique phonograph tucked inside, attracting several flying insects. Did I say it was all being drawn down Main Street by a brawny, harnessed mouse?

Clearly, Josef K has a fondness for Bryn's work (there are at least five here by my count), because overhead is another of Bryn's insects, this time her giant White Moth – a flying behemoth looking as though it is about to ravage someone's sweaters. And nearby is her fanciful *Imogen's Street Lamp*, looking as if it would be equally comfortable in a Tim Burton movie.





Another favorite of Josef K is the talented Cherry Manga, who has several works scattered about the half-sim that is both Josef K's "factory" (aka club house) and exhibition space. Final Seduction asks more questions than it answers, with an enormous crane-like bird, with an open nature book on its back, peering down at a young girl with goat legs [please read Gudrun Gausman's piece about goat girls in this month's issue]. Who is seducing whom is hard to say. This same girl, surrounded by circling swallows, appears again at the opposite end of Main Street.

Manga's large sculpture, *Broken Doll*, shows us a woeful doll, with legs akimbo and a detached arm. Two spools of thread by her side and some dress patterns on the floor give the piece a hopeful quality, but her mouth is stitched closed, making one wonder if she'll ever quite be herself again.

Manga's *Fertility* is close by, a nude wooden female holding a sprouting plant in one hand and a flower, whose nectar has drawn the attention of a hummingbird, in the other.

Another of Manga's captivating pieces, Sur le Fil, depicts a young girl holding an umbrella while she traverses a highwire strung between two lamp posts, the only rain coming from under the umbrella (I've had days like that myself). Underneath is a poem with a beating heart that is quite literally jumping from the page. You'll see a series of paintings by Manga using the same umbrella motif in one of the street-side interior gallery spaces as well.



Rose Borchovski's *Umbrella Dots* + *Bee*, from her Two Fishes sim, spirals up into the sky. Follow them and they lead to another exhibition space in a pavilion at the end of the sim. There, one's





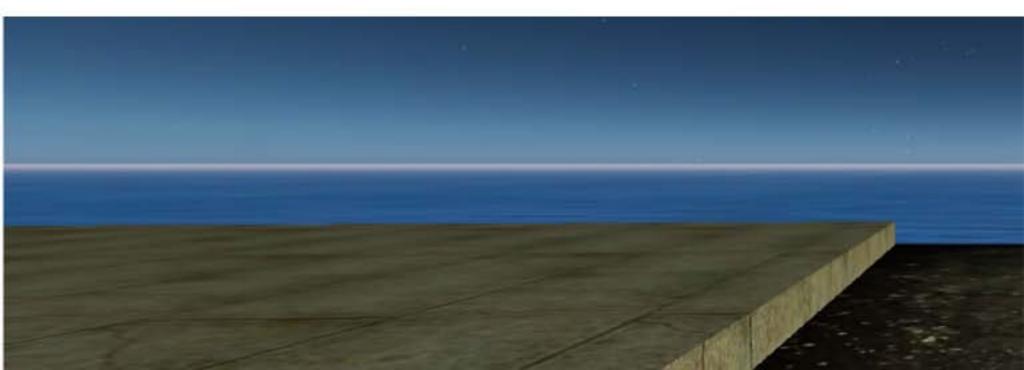


eye is drawn to Fae Varriale's Lillith. Although she doesn't look altogether human, I'm not sure she looks like the evil goddess thought to strangle babies, either. Gita Aura, in inaka, and Ziki Questi all have nice pieces in the pavilion as well. In front of this space is a tranquil pond flanked by the brilliantly colored grove of Fantasy Trees by defraga68 Marialla, in the midst of which is a rowboat with a mysterious trunk inside conceived by AM Radio, Josef K's next-door neighbor (as it turns out).

What, in the distance you might confuse for a small mountain, is actually a gigantic rabbit brought to life by Sasaya Kayo, one of my favorite pieces in the gallery. I stood nearby to give you an idea of the scale of this adorable, if not slightly intimidating, lapin. Forgive me for considering how many families could sustain themselves through a long winter with just this one animal alone.

There are wonderful paintings too. One that caught my eye is a large mural by Talullah Winterwolf that adorns one of the 10-story buildings along Main Street, with its splashes of brilliant reds and yellows and having a cubist quality. Although the exhibit space doesn't take up much more than a quarter sim, there are jewels for the carefully observant, which is why you should expect to make several trips here to make sure you see everything.

Aston Leisen's *Insomnia Couch* is a contemplative piece with its overstuffed chair and spindly metal stool, situated on an empty stretch of pavement over-





looking an equally empty sea. Maybe staring at a hard metal stool while sunken into this voluptuous chair is a good cure for insomnia, if the lapping of the nearby waves doesn't work.





Birdland by AugustaMary is a painting with a haunting, delicate style, an old house in a stand of tall trees shimmering in the reflection of nearby water. French text at the bottom of the piece merges with seabirds and shadows, giving it an exquisite texture.

Jessica Belmer's *Disembodied Heads* should be more disturbing than it is. Several heads are resting peacefully (two appear as though they may have dozed off) on a green wooden board, seeming quite comfortable without the accompaniment of arms, legs and torsos. Their heads actually have more color in their cheeks than the full-length protagonist in their midst. With the same nonchalance of a magician's

assistant about to be sawed in two, she seems unconcerned that her head seems trapped in the same wooden board.

As one strolls down Main Street, there are interior exhibition spaces on either side. The galleries present mostly group shows, featuring such artists as Anita Witt, Crystal Rehula, Grey Kurkan, and Le Baroque. Of note is Molly Bloom, who has a special showing of her paintings, Allegory of the Senses, made in SL on sets and poses created by the artist. The paintings are inspired by the Flemish Baroque painter, Peter Paul Rubens, featuring Adam and Eve, Raptio, The Taking, Leda and the Swan, The Abduction of Ganymede, Samson and Delilah, The Descent, and finally Troubador. I would like to give a special mention to Maghda Whitewood, whose black and white photos are vaguely foreboding, malevolent, and erotically charged. I was also drawn to The Heart-Broken Doll, a haunting piece by Alles Klaar.

Josef K seems to have a penchant for clowns, too - - or at least circuses. For all of you coulrophobics (people with clown phobias), perhaps Franz Strzelecki's Monster Clown 1 is to be avoided. Next door presents some stunning circus scenes, the difficulty of training scratches, by Jessica Belmer, as well as Anita Witt's Gigi Candy Punk Circus and In Palina's Womb.



It's at this point that things took a serendipitous turn. Wandering alone through the art, I happened to look up, and perched on the balcony was a sinister looking, clown-faced man surveying his domain - - someone sporting the tag Josef K (apw9900). Sure enough, the patron himself happened to be here - - in the right place, at the right time - - and, lucky for us, he was in a talkative mood, happy to share his thoughts about his gallery.

JM: Hello, Mr. K

JK: Hi :-) I am sorry I didn't see you, but I am so afk right now.

JM: I didn't notice you either...smiles

JK: Hahaha. No harm done then.

JM: rez Magazine has featured interviews with Bryn Oh (January/February 2012) and Rose Borchovski (May 2012) and I see them both prominently displayed here. That's quite a draw in and of itself.

JK: Yes, I like Bryn Oh's work, and the pieces I have by Rose are the items one gets when one visits her *Two Fish* sim. I recycle her art :-)

JM: I'd like to compliment you on assembling a lovely mix of virtual art.

JK: Thank you. I collected bits and

pieces here and there over the last two years, and suddenly I had enough art to make a gallery.

JM: You're a real patron of the arts, sharing it with the public for the sheer pleasure of it all.

JK: Well, I have a huge respect for people who can do stuff that I can't do. And I believe in sharing instead of hiding, so last month I changed my land and made this edition.

JM: It's the purest way of complimenting an artist, I think - - sharing their work and asking nothing in return.

JK: Well, it gives me freedom to do it that way. In real life, I do the same, but with music.

JM: There's no one to answer to, no egos to feed or chits to repay that way. You share RL music in the same fashion?

JK: I am a RL member of a music association. We provide the local bands with a place to rehearse and have raised money to build a recording studio.

JM: What a generous soul you are - a true patron of the arts.

JK: It's so fun doing that. I get a lot of free concerts that way :-)

JM: Where do you hail from in RL if I

may ask?

JK: I live in Frederikshavn, in the very north part of Denmark. My town is called the port of Scandinavia. If you are going to Norway or Sweden, you have to pass my town. About 5 million people pass through here each year.

JM: Denmark is my favorite country in Scandinavia!

JK: Mine too ;-)

JM: When did you get the idea to devote your sim to your love of virtual art?

JK: I got the idea in June and changed my land in July.

JM: We call that a "brainstorm" here in the States....smiles

JK: So, it starts here and ends down in the other end in a garden. It's funny really. I woke up one morning with a blueprint of my land in my mind and then I just had to follow that blueprint.

JM: I love the way you've combined traditional interior gallery space along the Main Street with the open air exhibits.

JK: I wanted something special, not just a room with paintings.

JM: You've certainly achieved that! Have many of the artists been by to see how

you've exhibited their works?

JK: Yes. I have had quite a few visitors. Even Bryn Oh was here one day. That took me by surprise. We ended up talking ice hockey. We talked about our national teams.

JM: Hah! I'm guessing she's a big Maple Leafs fan.

JK: Ten years ago, Denmark almost won a game against Canada. We played even. And a few other artists have been here, too.

JM: I'm entranced by Anley Piers's "Hand & Dark Moon."

JK: I like that one. In fact, I like all works by Piers and Cherry Manga.

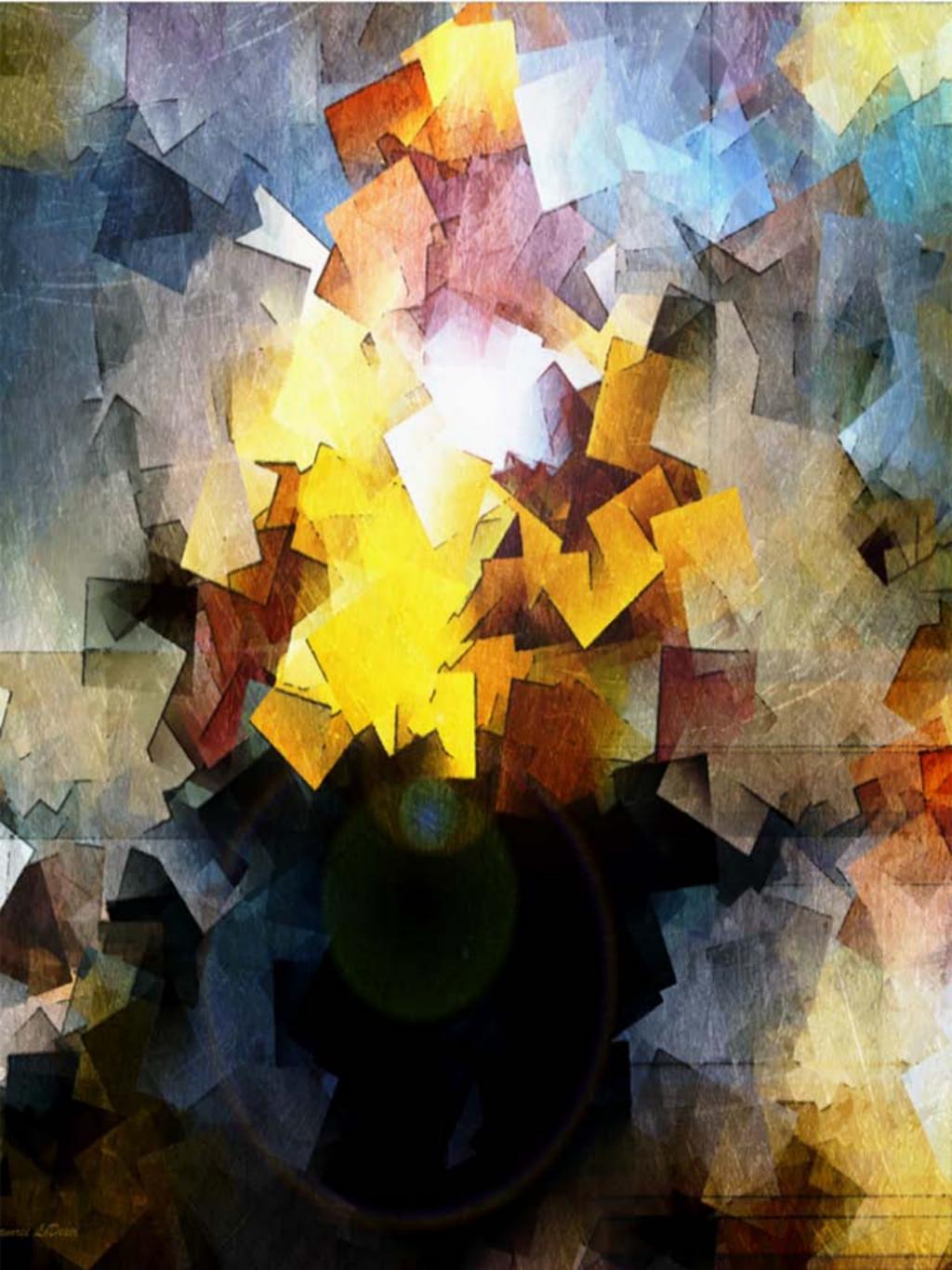
JM: I was going to say, you have quite a few Cherry Manga pieces - - each one very exciting. I would think that creating this fascinating space would bring unexpected gifts back to you.

JK: Hahaha. It has. I have been getting some gifts from some of the artists - - a brand new picture from Anita Witt and some vases from Molly Bloom.

JM: Very nice karma.

JK: Have you seen all of my land?

JM: Every time I come here, I see



something new.

JK: Down the other end I have a garden.

JM: With Sasaya's "Giant Rabbit?"

JK: Yes.

JM: Yes, I love that piece.

JK: That's my favorite piece of art. She is like frozen in time. She plays a little song and recites a poem. It's funny really.

JM: Bryn incorporates a lot of poetry in her work too, which I like.

JK: Bryn Oh and my neighbor, AM Radio, were the reason I joined Second Life. I saw them in a documentary on the tele once.

JM: I'm sure they're both glad you did.

JK: Now I live next door to AM Radio and have Bryn Oh's art on my land. And I even met the guy who made the documentary, too. Sometimes life just happens. You can read all about it in my Pics.

JM: It's funny how we all connect in one way or another. It's such a small world, really.

JK: I like that about Second Life. There

are no borders here.

JM: Do you think you'll continue collecting art and displaying it here? Moving things around - - out with the old, in with the new?

JK: Oh, yes. It's fun doing that.

JM: You've been bitten by the art bug. Maybe that little bee on your shoulder (points to a small bee resting on Josef K's shoulder). *laughs*

JK: I have always liked art. My grandfather was a painter from the Netherlands.

JM: Then it's in your blood, your DNA.

JK: I grew up learning from him. I can do paintings myself. I know all the technique, but I only use my skills at work. I am a teacher - - drawing and stuff like that. It's also how I choose the art in SL. If I can do it, then I don't buy it. But if I can't do it, then it's real art and I buy it. :-) So all the art I have on my land is art I wish I could have created. I have been a teacher for more than 30 years by now, so most of the kids I teach have parents that I once had in school. That makes it so easy for me. I meet my old students almost every day when they hand over the kids in the morning.

JM: So, each piece speaks to you in some





personal way.

JK: Yes, I have visited a lot of galleries and sometimes I see a picture, a statue and it's almost like it speaks to me. Then I know I have to have it.

JM: Thank you so much, Josef, for this wonderful visit. I hope you continue following your passion for virtual art so the rest of us can vicariously enjoy it.

JK: Nice meeting you. And you are always welcome back here.

JM: You'll be seeing me lurking around - finding something new. Thank you so

much!

JK: Cool. Take care.

Do yourself a favor and visit Josef K Galleria dell'Arte at once [Dreamworld North (122, 32, 21)], and be dazzled by the amazing virtual artists that are creating wondrous art in our very midst. You might even see the illustrious Mr. K himself, sitting on his balcony, surveying the very fine gallery he has given us as his gift. Thank you, Josef K.

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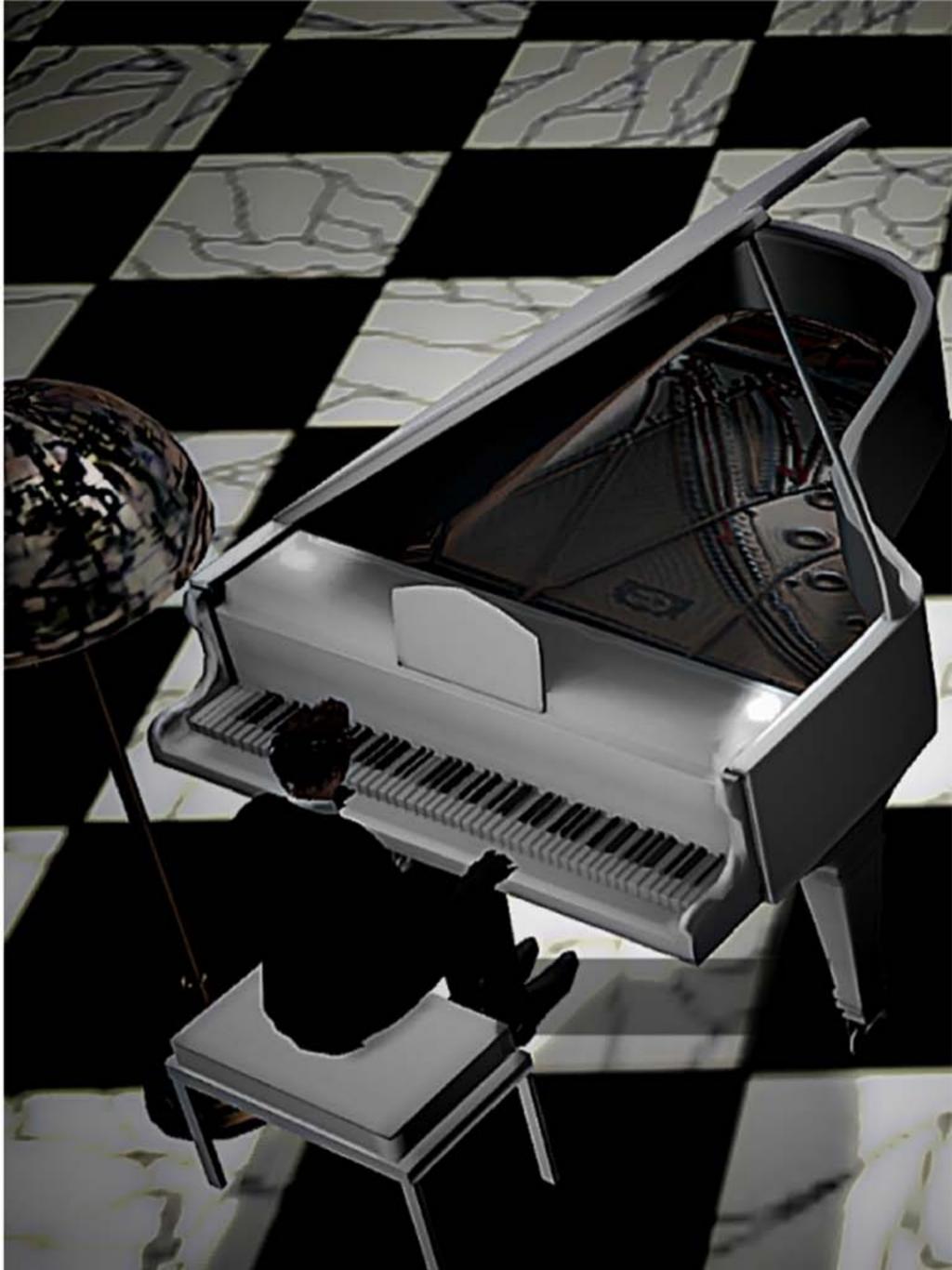
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This month, composer and musician and poet Xander S dares to answer Cat's 14 leading questions.

SL Date of Birth: August 12th, 2010

SL activity: Pianist

RL location: Texas, USA In-your-own-words bio:

I'm a pianist (3 years performance experience) and prolific composer (15+ years composition and theory experience) here in SL and RL.

1. What in SL has brought you the most happiness?

The friends I have met here. I am a rather shy, introverted person. SL provided the way for me to expand my close circle of friends, and I daresay it saved my real life in the process.

2. What has given you the most sadness?

Relationships. Like I said, I am a shy person, and this has worked against my favor in romance here in SL, twofold: For one, I do not approach girls (pathetic, I know!), and secondly, the one time I was in a 'romantic' relationship, I came on way too strongly, and, in my opinion, ruined it.

3. How would you describe your home in SL?

My home is a single room in my SL sister's house. It has a rug and a piano, oh, and me! Perfect.

4. Who in SL do you admire most?

There is no single person, but I would have to say those friends of mine who have been there for me throughout the last three years of my life (Second Life and first life). They are my heroes and heroines – the people I respect, look up to, and yes, admire.

5. What character trait do you have in SL that is furthest from your RL personality?

Less-shyness. I am still shy in SL, but in RL I am a ghost.

6. Which character trait did you leave behind in RL?

My boredom!

7. What is your weakness when it comes to spending your Linden dollars?

Clothes! I simply cannot help myself – SL has so much cool stuff to wear.

8. What is your favorite place in Second Life, and why?

My room. Because it has a piano. And it's quiet.

tillwater

9. What scares you the most in (or about) Second Life?

How much it has changed me, for the better, as a person in my first life. I have become the person I was idealizing in SL.

10. What is your secret pleasure in SL?

Exploration with friends. I used to explore different places all the time with my best friend, and secretly wish I was still a new player, novelty unrelenting!

11. What would it take to drive you out of Second Life?

My friends to leave completely.

12. What one word would you use to describe the art community in SL? Exceptional.

13. What are you most proud of in SL?

My music performances, and being able to share my work with such a large and welcoming audience.

14. If you built a sim from scratch with unlimited resources, what would it be called?

The Big Piano Land, Place, Area, Planet, of Pianos and stuff.









in Second Life wment For the Arts by Myra Wildmist



ne late afternoon, in December 1994, Jean-Marie Chauvet and his two friends, Éliette Brunel and Christian Hillaire, decided to explore a small cave just off a hiking trail on the Cirque d'Estre. Inside the cave, Chauvet grew curious when he felt a draft coming from a opening in the rocks toward the back of the cave. Chauvet and his friends cleared the rocks, widening the opening enough for them to move deeper inside.

Chauvet, Brunel and Hillaire were about to make one of the world's most important discoveries in art and archeology.

As they moved deeper into the cave, they realized they had discovered a deeper network of caves, and once they held their lamps aloft, they discovered paintings of horses, buffaloes, panthers and many other animals.

The trio had stumbled upon one of the earliest known examples of art.

Scientific analysis of the paintings in the Cave of Chauvet Pont D'Arc would show the paintings the three explorers had discovered were more than 30,000 years old.

While these paintings are some of the earliest examples of art, it's safe to say human beings have been creating art even longer. Humans are driven to cre-

ate art. Wherever they go, they make art, and they'll make it using whatever materials are at hand.

The artist or artists who drew the Chauvet cave paintings used charcoal and ochre to produce their art. In Second Life, artists use the building tools developed by Linden Labs and others. And just as those early humans produced some of the world's first art, it's also safe to say the moment Second Life residents realized they had the tools to build, they started creating art in their new virtual world.

In 2010, the Linden Endowment for the Arts (LEA) was formed to "promote and nurture" SL's artist community. LEA promotes the arts through exhibitions, ongoing installations, and regular events and activities. Its efforts are guided by the LEA committee and advisory board. The committee and advisory board are comprised entirely of SL artists.

LL has generously donated 20 regions of land to LEA, as well as a sandbox. The 20 regions are allotted to SL artists through the LEA Land Grant Application process. Artist residency is for five months, so there are regular opportunities to apply for a land grant. http://lea-sl.org/form/lea-land-grant-application-round-five

If you've never been to LEA, you're

missing some of the most exciting art being created in real life or second life. The best way to get to know what's happening at LEA is to join the LEA group and to visit its blog. http://lindenarts.blogspot.com/

In August, there was a turnover of many of the temporary installations, so some parcels are empty as new installations are being prepared, but there's always a lot to do and see at LEA. Here are a few of the LEA offerings you can sample:

Theater Dramatique: Magic and Fantasy come to Second Life http://maps.secondlife.com/secondlife/LEA2/63/186/28 Theater Dramatique is SL's premier performance art troupe. Performances at Theater Dramatique might include dance, musicals, or plays. Its stated objective it to "push the envelope," bringing the troupe's mix of fantasy and magic to its SL audiences. If you've never seen performance art, either in real life or Second Life, it can be fun and usually a very different experience. And there's no better place to sample virtual performance art than the Theater Dramatique.

You can find more information about Theater Dramatique, including upcoming shows, on its blog: http://theaterdramatique.com/



Machinima Open Studio Project: http://maps.secondlife.com/secondlife/LEA7/45/195/2267 choice for machinima creators.

LEA promotes and supports the ma-

chinima art form at the Machinima Open Studio Project (MOSP). At MOSP, you can take machinima classes, use a variety of sets - much like a Hollywood backlot - and create your own machinima. And you the visit can screening room to what other see budding machinima directors have created.

Be sure to pick up a HUD to help you get around - -MOSP is a big

place with lots of sets, and even sims you can use to as settings when filming. Artaro Asbrink's *Coded Movie Factory* http://maps.secondlife.com/secondlife/LEA2/35/108/21

"[M]y first aim was to present coded movies, but on the other hand, to show how beautiful industrial "landscapes" could be or have been in the past." -Artaro Asbrink. Artaro Asbrink's Coded Movie Factory demonstrates the



Machinima movies are made by capturing animation in video games, massive-multiplayer online games, and other similar sources. As you might imagine, machinima filmed in Second Life is far superior to anything produced from video games. The realistic avatars, the wealth of costume options, the ability to pose and animate avatars as needed, and SL's near limitless variety of locations, makes SL the premier

power of coded movies. Machinima movies are made by capturing animation in SL using screen-capture applic-

ations. Capturing animation in this manner naturally imposes a framerate limit on what's being captured.

Coded movies differ from machinima in one key way: rather than using frame-capsoftware. ture are conscenes trolled using code. "The main difference... is that a coded movie has individual no frames anymore, but consists of direct views into SL reality," says Artaro

Asbrink, the creator of Coded Movie Factory.

The Coded Movie Factory is more than just a technical example of coded movies, though. Since the dawn of the Industrial Revolution, artists have been fascinated by the beauty of factories, locomotives, and the machinery of industry. The most famous examples are probably Claude Monet's paintings of the Saint-Lazare Train Station. Artaro

Asbrink's Coded Movie Factory is simply a continuation of this artistic tradition in the virtual realm. The Full-



Sim Art Series http://maps.secondlife.com/secondlife/LEA6/246/15/1

While most LEA art installations might last for five months – the duration of a LEA land grant – the full-sim art series changes every month. In August, the full-sim art series displays Dave-SearbyMason's *Mitosis*. "*Mitosis*... was inspired by cell division and by the beauty of transparent deep sea



Mitosis at sea level



Mitosis be



elow sea level



Mitosis above sea level

creatures," writes Dave in his introduction to the piece.

When you arrive at *Mitosis*, walk directly through the introduction sign. This will take you into a virtual representation of a seafloor, teeming with large cellular creatures floating around you. *Mitosis* is divided into three levels. Dave refers to these levels as "below sea level... human height... and [the] light level."

The human height (sea level) view is especially spectacular with multi-

artist surrounds a viewer with in real life, the viewer rarely experiences the feeling of being transported to another world. Only virtual art, such as *Mitosis*, succeeds in this way.

Humans and their art have come a long way since they made the Chauvet cave paintings. As our technology has advanced, our forms of art have progressed, too. Artists are no longer scratching and painting buffaloes with charcoal and ochre – they're creating immersive, virtual worlds with pixels.



colored, cloud-like orbs floating overhead and a slowly moving translucent statue raising a glowing ball to the heavens. Unfortunately, since you have to fly up to to the upper levels, you might fly right past the human height level without knowing it's there. As a result, it's too easy for the casual visitor to miss the full experience of this piece.

Despite its lack of a good transporter, *Mitosis* is a beautiful example of the immersive qualities of virtual art. From the moment you walk onto the belowsea-level floor, you feel like you're a part of this piece. Real life "immersive" art installations almost always fail when they try to immerse the viewer in a created world. No matter how many Nam June Paik-style video screens an

In much the same way as the Impressionists, Dadaists and Pop artists made us re-examine our accepted notions of art, online artists are engaged in a new art form, re-defining what we think of and accept as art. Virtual worlds are at the forefront of art, and there's no better place to experience virtual art than in SL. No other online community lends itself so readily to this evolving art form.

There's an unimaginable amount of virtual art in SL. It's immersive, interactive, profound and simply beautiful. And if you're looking for a good place to start exploring art in SL, LEA is the place to start.

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RANDOM FASHION THOUGHTS

We wander through our RL and we rarely know what we are doing.

OK, some of us are natural. We learn to walk and run and climb and throw like it was nothing. Others take time and fall and cry and struggle the whole way. Really, I think we all do, but who remembers that far back?

With SL, we all have to climb a steep road. OK, some graphic designers and computer geeks (no offense - - who on SL isn't at least a bit of that?!) take to it fairly quickly. But no one does it easy. No one finds it a piece of cake. But when you learn, that epiphany is rewarding.

This column will try to speak to the element of that education which is important to virtually all of us, even those rebels who barely give a damn about anything and anyone. That is where Fashion comes in.

Oh sure, you may not look like, or want to be, a model or a fashion designer or the CEO of BOSL, or whatever. So we all stumble, fumble, walk into walls, and do the noobie wiggle. We all start slow and slowly ramp it up. Whether you are too cool to care or too caring to be cool. Too silly to be looked at or too looked at to appear a fool.

One thing is constant: Fashion.



Sounds like a curse word to some, the end of all rainbows for others, or a curiosity. Either way, you have a physical appearance - - your avatar cares. And that actually IS important, to everyone.

Even for Furries - - they care about each hair, or fur. It all has to be in place. Try going to Bloodlines and see how well coutured the Vampires all are. Hey, they are vampires. They are out at night. They look for blood. Why would vampires care about how they look? But they do.

Why? Because Fashion counts.

And because Fashion makes a difference, this column exists. OK, it's brand new but now it exists. Yes, for those with big d***ks or giant b***s, tinies, griefers (sorry to mention them in the same sentence) - - everyone wants to look a particular way.

So Fashion has become a business, a job, a career and, in a way, the final arbiter for all avatars.

Hair by Analog Dog, Truth, Emo-tions, Ploom, Damselfly. Shoes by Bax, Maitreya, Latreia, Gisaci. Skins by Belleza, Limpide, 7DeadlySkins, Dr Life, LAQ. Clothes by Paris Metro, AlaFolie, Emo-tions, Delirium Style, Bliss (closing though), Ho Wear, The White Armory, Inedit, even J style. And don't forget

jewelry.

These are just samples. Have you been to these places?

There are 9,878 results when you search for Fashion, versus 5,921 for Vampires, 1,920 for Bloodlines, 4,456 for Furries, 1,846 for Tinies, and 698 for Robots. 13,033 for beach, but who wouldn't be at least a little interested in that?

OK, 10,195 for "sex," but that barely beats Fashion, and every sex place needs some fashion. Well, almost everyplace! LOL Which, of course, all explains 32,012 for Love.

But I hope you get my drift.

Now, Mesh is widespread. Rigid Mesh. Will Liquid mesh stay or will LL block it? When will mesh get better? And what's with shoes that don't fit? Isn't that the whole point? Will men's fashion one day take the real leap forward, at least in SL, to make it more varied and interesting?

In this column, we hope to explore different elements of fashion. It will be varied and sometimes wide-ranging, and possibly out of focus, but there is a point to it. If you want to, you can suggest topics - feel free to. I have attached a survey you are encouraged to fill out and return to me. I will tally up the results at some far off point in the year, this year.

Until next time.

Star, your roving fashion reporter. XO



If you could take a moment and reply, I would appreciate it. All, absolutely all, answers are confidential.

OK

- 1. What is your fav store for clothes?
- 2. Shoes?

- 3. Hair?
- 4. Skins, if you still buy any?
- 5. Any designers you like more than others?
- 6. Do you like mesh?
- 7. What is your biggest fashion complaint about SL?
- 8. If you remember, what was your biggest initial problem when you decided to fashion up on SL?
- 9. What would you like to see in SL in the future, fashion-wise?
- Write here anything about fashion you want to say that you haven't said earlier.

Bonus questions?

- A. Did you ever model or go to school for same?
- B. Did you ever work in the SL fashion world?
- C. Any models, male or female, you particularly know and like?

Thanks for your reply.

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GUDRUN'S CROWN OF HORNS



I've Felt Like a Goat Since I Was a Kid

Gudrun Gudrun Gausman

What's Your Issue?

a monthly advice column by Gudrun Gausman

Dear Gudrun -

I have developed a terrible habit of staying up late drinking and hanging out in Second Life.

This morning, after a night of drinking and God knows what else, I awoke up with the mother of all headaches. Putting my hands to my head, I felt something unusual within in the tousle of my hair... two bumps protruding from my temples.

I looked in the mirror and, sure enough, I had a set of knobby, pointed protuberances... baby horns. I tried to push them in to no avail. I wondered if I was imagining things. I wondered if anyone besides me could see them. I wondered what I did to deserve them.

Don't get me wrong, I think horns are sort of cute, especially on animals. I have actually seen a jackalope... well, at least the head of one mounted on the wall of a bar I go to. I know that goat horns are often used to represent satanic forces, but I'm pretty sure that's just someone's imagination. It doesn't make sense to me because I, for one, love goats!

They're awesome - they'll mow your lawn and eat your garbage so you don't have to deal with these chores, and then poop out fertilizer!

To tell the truth, sometimes I have felt like I just wanna grow horns and hooves and go trotting around all fancy-like. But I don't feel like I want to stay that way all the time.

Please tell me I'm not a bad person, that I'm not turning into a manifestation of Satan, and tell me what I can do about it.

Hornier than thou, Thelema Banebdjedet

Dear Thelma -

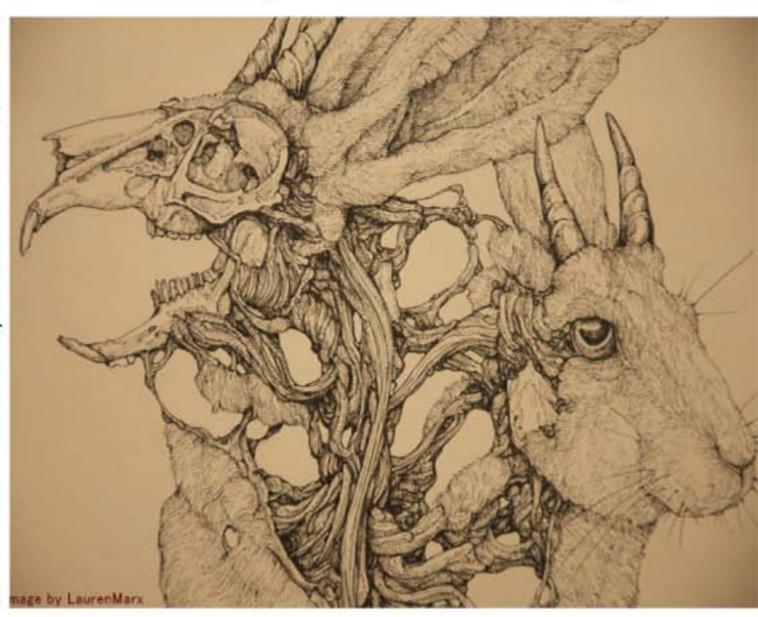
son, simply because you have horns. I can very easily relate to the bad habit you've developed in connection with Second Life, but it's difficult for me to put your entire request in proper context.

have done worse things in their lives than whatever it is you did, but in You are most assuredly NOT a bad pereither case, the soothing voice and good advice of your counselor may help you get rid of your horns.

If other people can see them, however, you have a rare and interesting condi-

psychiatrist or a priest may actually

Since it's scary to you, I presume you're talking about Real Life. not Second Life. The reason I point this out, is that though you are really scared, the general gist everything in this column relates to SL. Of course the line is blurred. Many people are thoroughly invested in SL, so much so that they bring their entire RL be-



ing, horns and all, into SL, and vice versa.

First of all, if you can see these horns in RL, but no one else can, I would recommend that you either see a psychiatrist or go to Confession. Of course, a tion. And it's for real.

Take jackalopes (which you may frequently encounter in SL). On one level, tales of jackalopes are a bunch of hooey. Most jackalopes are nothing but trick taxidermy - rabbits with horns

glued on. But as is the case in much of mythology, the jackalope has a basis in reality. Some rabbits do indeed sprout horn-shaped growths from their heads. In the 1930s, scientists found that they could grow these horns on laboratory rabbits. They were a form of tumor triggered by a virus, and the resultant tumors were sometimes associated with an aggressive cancer.

Horns on humans are also real.

All horns found growing on humans are "cutaneous" (i.e., a skin condition).

vanced medicine. There seem to be a large number of living people, mostly elderly and mostly in China, with cases of cutaneous horns. Though human horns can sprout anywhere there are people, my own observations of photographic evidence lead me to believe that many horned people are Asian, specifically Chinese (so I don't wanna hear any more of that "blue-eyed devil" crap).

In the West, the occurrence of human horns was documented as far back as the Middle Ages. One can easily guess

In SL, horns are an excellent way to make yourself stand out. They add a touch of the wild and demonic.

The growths may arise out of a variety of irritations, lesions or infections. Up to a third may be cancerous, but most are benign and can be removed by a razor.... But the benign are the hardest to explain.

The growths seem to appear in men over 55 and women over 65. It's usually the head, neck or back that are affected. Excessive exposure to the sun, along with age-related degeneration of the skin, is a probable cause in many cases.

Humans with horns have frequently been observed in countries that lack or have lacked, until recent times, adhow their appearance impacted the societies in which they occurred. It is easy to see how myths arose around people growing horns. But what stands out the most about human horns is that even though removing them has never been particularly complex, painful, or dangerous, many of those afflicted tolerate them for years. Is it because they impart some mythical status to their owners? Or do they do something for their sex lives?

Some people have horn implants for theatrical purposes; that is, they have implanted silicone beneath the skin as a form of body modification. My own feeling is that makeup is a less extreme option := P And SL offers still better options, especially since, as you say, you are not someone who wants to grow horns and hooves and go trotting around all fancy-like PERMANENTLY.

In SL, horns are an excellent way to make yourself stand out. They add a touch of the wild and demonic, and make you a little easier to find in a crowd.

Satan has been portrayed as various animals, generally ugly, though incubi and succubae are described as being beautiful, which fits their mission of seduction. Descriptions in the Book of Revelation, along with depictions

of ancient pagan gods such as Moloch wearing bull horns, seem to have inspired many representations of demons.

The goat-like features associated with the devil derive especially from the Greek pastoral deity Pan, who was half man, half goat. Pan, of course played his pipes, but if you take away the pipes and give him a pitchfork, you've got the devil, complete with cloven hooves, hairy legs, horns and beard. Oh, and depictions usually included a huge purple-headed pooty ferret, too.

At several places in the ancient Egyptian Delta, including Hermopolis, Lycopolis (now called Hoot, LOL), and Mendes, Pan and the goat were worshipped. The god of fertility, Ba the Lord of Mendes, was depicted with the head of a type of ram that was once common in ancient Egypt but is now extinct. Pan and Mendes (the Greek name for Ba) were both worshipped as gods of fertility and fecundity. According to Strabo, Pindar and Herodotus, rituals included goats having public intercourse with women in broad daylight. The ritual bestiality in this Mendesian cult center led early Christians to see the goat-god as being an incarnation of the devil. He became the



face of evil, decadence and immorality, and was given the title, among others, of "King of the Witches."

So what did ancient peoples think of when they thought of the nastiest of the nasty?? They most assuredly didn't think of insider trading, defrauding the IRS, human trafficking (which was all too common), bloody war (a necessity

GLIPH AS ECVI DEL

Picture of Baphomet by Eliphas Lévi in 1854

of life), or government corruption (see Cicero's Catalinian orations). They focused upon sins of the flesh, to which everyone could relate, and which presented daily temptations. They doubtless seized upon the sexual libertarianism of the cults, and bestiality, the ultimate sin of the flesh.

Eliphas Levi's famous illustration *Bap-homet* in his Dogme et Rituel de la Haute Magie (1855) has defined Satan for many and has melded Ba with Baphomet. Baphomet has been the focus of

many a pagan cult; however, I have no idea what the ram Ba, reconfigured as a he-goat, further described as "copulator in Anep and inseminator in the district of Mendes," has to do with the term "horny" (J/K, LOL).

Of course, being the Puritans we are, Satan today is homogenized and standardized... no ferret appears in modern representations. But he's still scary in black (the color of death) or red (the color of blood and/or fire).

In Second Life, of course, you can masquerade as Satan, do horrible things, and then transform back to your Godfearing self. But be careful...

But Wait!!! Are you a cuckold???

In Western traditions, cuckolds have

sometimes been described as "wearing the horns of a cuckold" or just "wearing the horns." This is an allusion to the mating habits of stags, who forfeit their mates when they are defeated by another male.

"Cuckold" historically referred to a husband with an adulterous wife and is still often used with this meaning. In evolutionary biology, the term cuckold is also applied to males who are unwittingly investing parental effort in offspring that are not genetically their own. Very recently, the term has also been widely used to refer to a sexual fetish in which the fetishist is stimulated by their committed partner choosing to have sex with someone else. [Wikipedia]

In Shakespeare's time, if you sprouted horns then you were a cuckold. Basically, it was believed that if you were being cheated on, you would magically sprout horns somehow. Cuckold is just a name for someone who sprouted horns after being cheated on.

I guess you really had to be there, but Elizabethan audiences thought any reference to the horns of a cuckold was absolutely uproarious, in a sniggering, elbow-poke-to-the-ribs kind of way. Shakespeare, being nobody's fool, wrote as many horn jokes as he could cram into his comedies. So, Thelma... err, Thelema... these are the reasons your horns might be sprouting. My final analysis is:

1 – If they're real, see a doctor. Have them checked out and probably have them removed.

OR

2 – If they're imaginary, make peace with yourself, and atone for acts you feel made you imagine them. Go forth, and sin no more.

OR

3 – If your sins were too much fun, learn to ignore your imaginary horns.

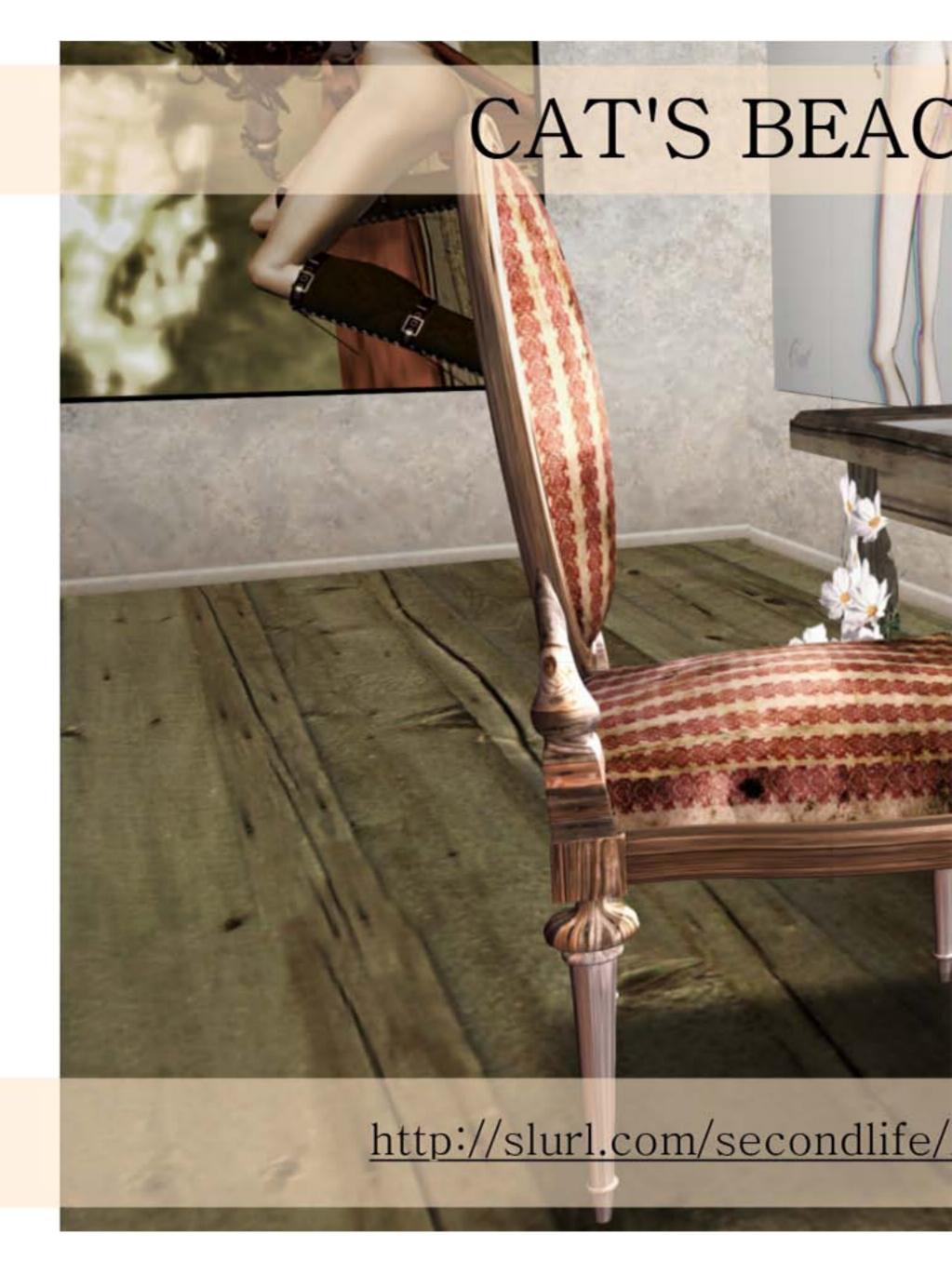
OR

4 – Settle for horns in Second Life. Experiment with the several varieties available and the lifestyle experiences that go with them. If necessary, go back to 2.

Hope this helps...

TC ~ Gudrun





CH GALLERY



Zebrine%20Island/94/30/22

The First Caree

Recollections Sedona Mills of Mills



artwork by Annanannab

There are so many reasons people come to Second Life. Some come to find love, some come to make cash, some come to build or be creative, and some come for the sex. There are, I'm sure, many other reasons that people come to Second Life, but at the moment they elude me. That is, except for the one I did not mention - the reason I came to Second Life.

In a person's life, we all come to the realization that some things are not quite right. We feel that events in our life are astray, and moving down a path that could inevitably bring disaster to our future. Now, while not trying to be too melodramatic here, I would say there was a point where events in my life did bring on an epiphany of sorts. I needed to make a course correction in my own life, and quick.

So right now you're probably thinking, "Oh my god, this dizzy bitch is going to say Second Life changed her life!" Well, I'm not going to say that. So quit thinking, and just read on. I did make a huge course correction in my life not too long ago before I came to Second Life. In doing so, I took a direction that was quieter, safer, and more conservative in nature, though not politically conservative; let's just say a more laid-back, relaxed lifestyle that a typical North Carolina farm girl would probably live. In doing so, I had another epiphany after a few years. My new life was dull.

After living a wilder lifestyle for many years, moving back to one similar to what the rest of my wider family was living was hard to get used to. I missed the excitement and occasional outright fear my previous years afforded me.

So right now you're probably thinking, "Oh my god, this dizzy bitch is going to say Second Life brought excitement to her life!" Didn't I tell you to stop that? Now back to my life. So as I was saying, my more mundane life was hard for me to get used to. I did continue to look for something different or unusual that could fill in those gaps without getting me run out of the county on a rail. So one day I was reading some article in a magazine or newspaper or a blog, I can't remember exactly. But in the article it talked about this new "simulation" where you get to create an avatar and just live a life and do whatever you wished. Well, tossing off any Libertarian thoughts that were running through my head and shrugging off the assumption that this was an anarchist's dream, I thought I should go check this out. And that's when Sedona Mills was born.

Now, just like any noob, the first thing I thought was, "Okay, here I am. Now what?" For a couple days I hung out at this place called Hippyville and just sat at this picnic table and talked to people. After a couple of days of learning how those shape sliders worked and making

some basic clothing with the clothing sliders, another person told me about the world of freebies. After that I was hooked. Virtual Shopping Barbie on steroids was born! I started venturing out into the grid and it soon became apparent that most people were not in Second Life to shop! The next lesson of my Second Life was to flex a skill I had worked on a lot in my real life. The skill of "blowing off the come on." I was propositioned quite a bit, and as Sedona started collecting items that made

I? Oh, yes. The idea. I had an idea! Since I couldn't get hurt PHYSICALLY, and if I'm careful with my feelings, I should be okay in emotional areas, so I really could let Sedona do anything. So my idea was this: how far am I willing to go? What exactly is my limit as to how I can interact with people? I took a lesson from my real life, and started making a list of all of those things I had an opportunity to do in my real life but never did for fear of the repercussions.

So let's take a ride on the Sedona Bus to complete debauchery, and see where it takes us, shall we?

her look better, those propositions were becoming more frequent. In some cases my curiosity overcame any concern I had, and I would accept their advances, usually to learn that meant something being inserting into Sed in places it shouldn't be. It also soon became apparent to me that Sedona wasn't being hurt physically, and that led me to an idea.

So right now you're probably thinking, "Oh my god, this dizzy bitch is going to say that you can't get hurt in Second Life? My best friend alted to somebody else and I caught my boyfriend chea.... blah blah blah." Are you going to let me finish this article? Okay, so where was

For about a month I went on a tear, and looked for every crazy, fool, insane idea I could come up with. Then one day on a dare - after finishing up an orgy with five Frenchmen and learning the definition of "merde," I had a thought. I could be here to find my limits, and get paid while I was doing it! I decided to start my budding career as an escort, and make the millions of Lindens I was sure were to come. Now, let me tell you. If you think starting out as an escort is as easy as slipping on some lingerie and hanging out in a meat house, asking every person that walks in if they want to fuck.... Well, actually that's exactly what I did and it was dog easy to do!

Before all of you shut down your store, put your DJ mic away, and take off your hosting fuck-me heels to engage in the oldest profession, let me 'splain something. It was easy to get started. Yeah, asking people if they want pixel sex is easy. Getting them to take you up on the offer and pay for it is yet another deal altogether! So let's take a ride on the Sedona Bus to compete debauchery, and see where it takes us, shall we? I know from experience the ride is a bumpy one. What I'm going to talk about here are not specific stories of experience (well, a few if you're good), but more an examination of what it took to be a pixel prostitute; what I had to go through, the good times and the bad.

The first thing I learned is that my assumption, that many fellas come to those "gentlemen's clubs" to find that next great turn-on, is incorrect. In my early adventures, I found there are two types of clubs for that sort of thing. First, there are the simple sex clubs. These are easy to spot. Look for the rows of escort advertising boards on the walls. Also, there is usually an assortment of sex pose balls lying about the place. You may find a few dance poles, or places for the escorts to show their wares, but it's basically a place to get virtually laid. This is where I started. Many gentlemen's clubs would allow some of the naughtiness, but in most cases those were above having prostitutes running around like kittens in a yarn factory.

The first task in my new career was to rent out an advertising board. But what do I put on it? Looking over the other adverts, I found out everybody just did whatever they pleased. Since the advert cost a few hundred lindens a month, and my account balance was about four hundred lindens (money trees and camping were the rage back then), I had just enough to get started. I got myself looking nice in my freebie skin, hair and lingerie, and found one of those free photo studios and took a few shots of myself. With a little PhotoShop work, I made myself a rather nice advertisement. Many of you may not know that even if you click on the board, but don't get a response, your information is still sent to the owner. So my first task to learn how to follow up with people, and work on getting a date with the curious.

Does this sound like a business? You bet it does, and I soon learned that was exactly what I running - - a business providing a specific service that sold, basically, me. And I don't mean Sedona exactly, but a combination of Sedona and myself, her loving puppeteer. Because when it came right down to it, while Sedona attracted customers to my services, what really made them returning customers was the work I did in my real life (like writing this article)

to make the experience of pixel sex fun, exciting, sexy and, yes, to get the person off if that was what they wanted. I had become the sole proprietor of "Sedona for Hire," and I found out pretty quickly that sales were hot when I put my mind to it.

That thought - "putting my mind to it" - really got me thinking. While I was constantly asked if I was a woman, if I

The one exception to bad animations was when it came to the lap dance chairs. I'm not sure why, but I've rarely heard complaints from guests when we used the club's lap dance chairs. So, kudos to lap dance chair creators. You guys rock! But when it came to many of the other poses, I learned quickly that I had to find new venues to peddle my wares, and fast! The next addition to my business model was scoping out

What I was missing were all the deviant thoughts by guests could think of.

was a young woman, if I was a young hot looking woman, if I was a young hot looking woman who lived close, if I was a young hot looking woman who lived close and would be interested in meeting up for real life sex, if I was a well you get the idea. What I was really asked the most was to sit and talk, or to go dancing, or have dinner in Second Life. I was even asked to model some slut wear (which started my budding modeling career) from a customer who "liked my advert picture." The one thing that didn't get me sales were the really poor, silly looking, sex animation poses that many of the sex houses had available for use by entrepreneurs of my kind. The big lesson was that our mind is the sexiest part of us. Interestingly, I also learned I enjoyed writing.

great places to entertain my guests. As a matter of fact, this had the added benefit of attracting more customers, as many of these places already had people looking for free sex. Of course, I would get propositioned and I would just reply with my card and a sample of my talents. Those of you that have been with me when I host, and I'm in the mood, know what I'm talking about.

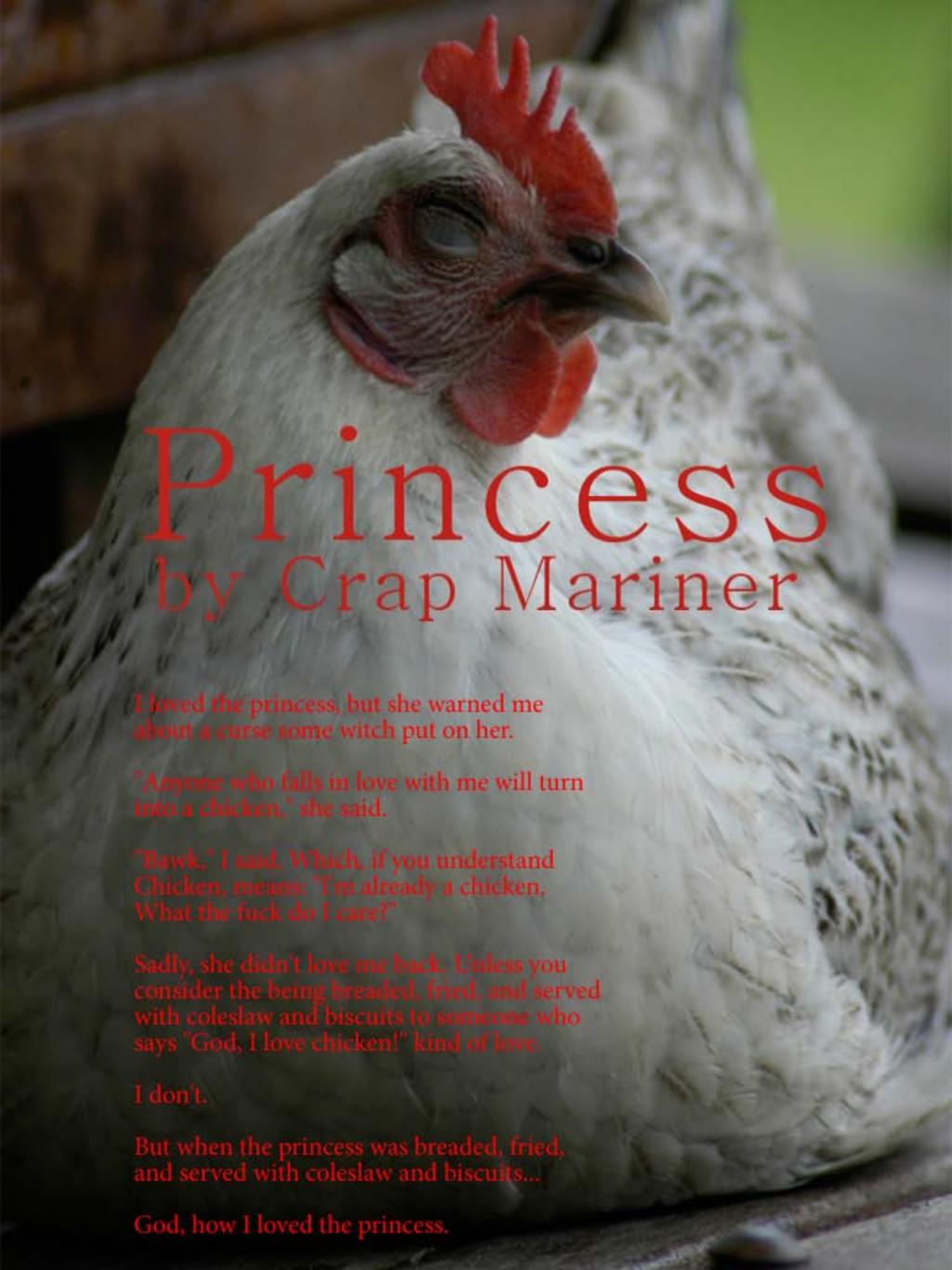
So now I had the adverts, I had the clientele adding up, I had great places to take my guests for just about any kind of situation I could think of. What else was I missing? I thought I had it all figured out, and I was oh so wrong. What I was missing were all of the deviant thoughts my guests could think of. Remember early on in my ramblings here I discussed that whole "what is my limit" thing? Well sure enough, the friendly folk of Second Life were happy to oblige my wishes! By the time I gave up the profession, there was not a single orifice, or orifices, that weren't violated individually, or all at once, by just about everything, in just about every position, and in just about every circumstance mankind could think of. I was amazed what I would let Sed go through to entertain somebody for a couple thousand lindens and an hour of my time! I had to think to myself, would I allow this to happen to me if paid enough? My own answer came pretty quick. No way in hell! Well, maybe some of it ...

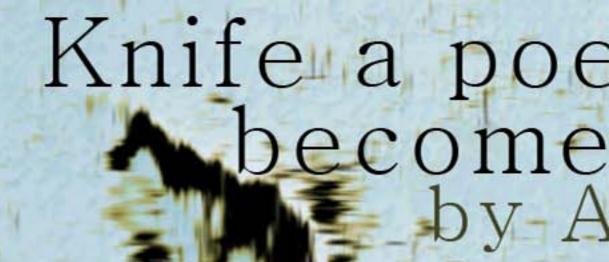
By the time I had decided to end my career as a virtual lady of the night, I had about 30 regular clients, my own "playhouse" complete with kitchen, bath, pool, and three different themed bedrooms, including a basement dungeon. I had tens of thousands of lindens in slutty wear and furniture that would make a Catholic Cardinal blush. What I didn't have, however, was a huge paycheck at the end of the month. This was due to me continually reinvesting my Lindens back into wardrobes, play toys, more advertising and a sundry of other expenses. I also had (and still have tucked away) a large collection of "stories" I wrote to describe the events and make them more real for my guests. Yep, I did have a

full-time business and, yep, I did learn a lot about myself and my morality where sex is concerned. But most of all, I realized, at least early on in Sedona's life, that I too came to Second Life for the sex.



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You are silent.
You may always be silent.
What remains are the bells owning the night, your voice a fallen scarf.
Your silence polishes its nails in a temporary cathedral of falling snow.

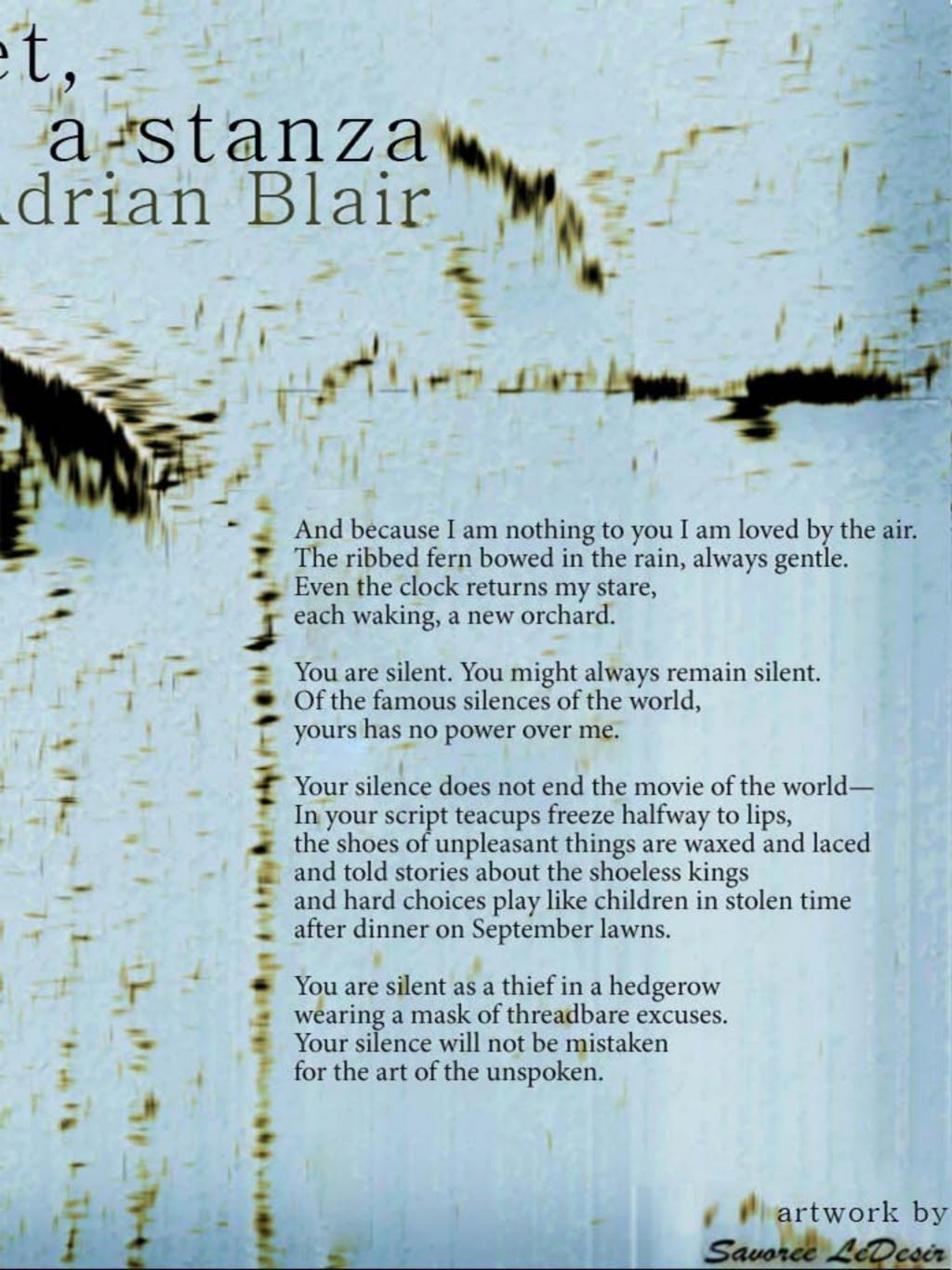
Your silence waters its dying horses across the border. Don't look over your shoulder.

Are you setting a hook in the bread of your word?

Your silence is death's lost opera ticket.
Your silence rides a bicycle back to your childhood where something unsaid to you sews up its lips.

We lived a dream of each other and we woke to broken glass.

I am nothing to you.
I am also nothing to a stone darkening in the rain but I see my reflection there: the sky,
The quavering pine, and if I wait,
the moon comparing itself
to the declensions of fear and desire.



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